Stolen Art Alert

Formerly ART THEFT ARCHIVE Newsletter *Volume 1/Number 1/January 1980*

DRESDEN TINTORETTO SEIZED IN NEW YORK

A painting believed to be a work by Tintoretto, looted from the Dresden Art Gallery during World War II, was seized in December by Federal agents in New York. An Israeli art dealer identified as Rajmond Vinokur, 42, of Tel Aviv, has been arrested and will be charged with possession of stolen property which was transported in foreign commerce, which carries a maximum penalty of ten years in prison, a fine of $10,000, or both.

The painting, representing the *Holy Family with St. Catherine and a Donor,* surfaced in Europe about six months ago, and was offered to at least one reputable art dealer who believed the German title to it might have expired. The painting was rumored to have been exported recently from Russia by a family emigrating to Israel. If this account is correct, the painting may be presumed to have been in private hands since it was carried off, along with other Dresden treasures, by Russian soldiers. It was published as one of about 350 works missing from Dresden after the war in Marianne Bernhard and Kurt Martin, editors, *Verlorene Werke der Malerei in Deutschland in der Zeit von 1939 bis 1945*... (Munich, Ackermanns Kunstverlag, 1965, p 106), a standard reference to German museum losses in World War II.

The painting was brought to the United States sometime in November, where it was offered to an undercover agent posing as an art buyer, and was later seized.

The East German government has expressed an interest in recovering the painting. The case is before the grand jury, and it is not yet known whether a statute of limitations or post-war treaty will interfere with the return of the painting to the East German museum.

Information On Stolen Art

This begins the second year in which the International Foundation for Art Research has published a monthly stolen art alert. We hope our faithful readers will appreciate and applaud the changes in format and title in what was heretofore the *Art Theft Archive Newsletter.* This issue marks the beginning of an important relationship for IFAR: the R.R. Bowker Company, a Xerox Publishing Company, has begun the publication and distribution of both this monthly newsletter and IFAR's annual compilation of stolen art. This relationship will bring with it many positive developments. We hope to broaden the editorial scope of our monthly *Alert*, and make it more of a forum for views on the many professional issues related to stolen art. We also expect to expand the international coverage in this publication. The next few issues will see the development of an international editorial committee for this purpose.

Another new development will be the inclusion of news on forgeries and other forms of art fraud, as well as information on artworks in circulation which may involve title problems. Our February issue will carry an in-depth report on the current case in Philadelphia, in which Laurence McCall has been charged with fencing some 80 paintings stolen from the De Shong Memorial Art Gallery in Chester, Pennsylvania, many of which are still missing and presumed to be in the hands of bona fide purchasers. Our March issue will carry an updated account of the recently-uncovered cache of forgeries which were being sold by the Peekskill, New York art dealer Joseph Hartert, which IFAR was instrumental in documenting. Thus, the *Stolen Art Alert* will become, increasingly, the place to look for information relating to art fraud in any form. Prevention of the sale of misattributed and forged works is a principal concern of IFAR, and the expansion of the *Alert* in this direction will allow us to report more fully to the art community on our work in the area of forgeries.

Actual thefts have focused disquietingly on small, precious objects. Among the most important losses of the year are two snuffboxes which disappeared in New York and Washington (no 6, 60 and no 9, 84), a series of Tiffany lampshades and a unique Gallé shade stolen from a New York gallery (no 7, 43-8), a small pre-Columbian figurine (no 3, 62) and a tiny Egyptian Ba-bird, both stolen from exhibition from major Northeastern museums (the latter object was recovered within the week when offered for sale at another museum in the same city), and a tiny Achmaenid gold figurine stolen from Spink and Son in London, and valued at $1 million (no 9).

Another arresting fact seems to be the interest that opportunity-oriented petty thieves have begun to manifest in art works. In one major incident during May, $600,000 in paintings were lifted from a truck parked in Manhattan by amateurs (see n 5; two fragile Copley portraits are still missing). In another incident, a small relief plaque was lifted from the Art Institute of Chicago (no 7, 30, recovered in November from a "drifter" who was attempting to steal from another Chicago library). Finally, small groups of burglars have systematically worked urban store-front galleries, stealing valuable objects in ready access (the recovery of a Chinese jade in New York led to the arrest of one such group—see n 3).

What can be learned from such an overview? Galleries should, by now, be cautioned to foresee and prevent situations in which a customer may have an opportunity to steal. Museum personnel reading this publication must be aware of the need for regular and thorough reappraisal of their security systems. Special attention might wisely be given to the installation of small decorative arts objects. Within the near future, a series of symposia on museum security promise to offer up-to-date inside information on museum security developments. One conference is scheduled at the University of Minnesota on March 30-April 4; a second is planned at the University of Delaware on June 16-18.

But what about a conscious community-wide policy to report thefts within, say, a week of their occurrence? What about dealers' and auctioneers' readiness to verify in advance that objects offered to them are not stolen?

We began publication of the *Art Theft Archive Newsletter* with a comment that the events of 1978 had mandated such a publication. In that year, there were more than a dozen major museum thefts in the United States. We are pleased now to report that 1979 has been characterized not by spectacular thefts, but by significant arrests, convictions, and recoveries. But if these events were less celebrated, they have been no less significant for the art community. In January, the FBI issued a warrant for Jeffrey Shore, a young collector known to many galleries, for the fencing of several important modern paintings that had been stolen in an armed robbery in Bridgehampton, Long Island, the previous summer, and recovered in Phoenix and Detroit (see n 1). In March, Paul Petrides, a Paris art dealer and acknowledged expert on Utrillo, was convicted of criminal intent to fence paintings stolen from the Paris collector Albert Lespinasse (see n 4). Also in March, the conviction of four Southwest art dealers for conspiring to sell artifacts "stolen" from Mexico by virtue of being declared to be government property, was upheld by the Fifth Circuit Court of Appeals (US v McClain, no 4).

(Continued on back page)

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Stolen Items

The list of stolen works in this newsletter is grouped by object type, and within that category by school and century. An alphabetical index follows the list. The entries in the list are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this list, or anyone who suspects that he has come in contact with an object on the list, should contact IFAR.
An asterisk before the catalogue number (*) means that a photograph of the stolen work is available at the Art Theft Archive.

An effort has been made to document the objects on this list, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners' attributions. IFAR accepts no responsibility for these attributions.

FINE ARTS

PAINTINGS

AUSTRIAN

19th century

1. Jean-Jacques HENNER (1829-1905). *Helen of Troy.* Oil on canvas, 45 x 37.5 cm. Signed 1/1. Left profile bust of a woman with pale skin and long red hair, wearing a "V" necked red dress. Dark background.
79.256.8. Hull, Canada. 17-18 Nov 79.

CANADIAN

19th century

2. Franklin BROWNEL (1857-1946). *Caujerou Falls, Gouthear.* Oil on canvas, 29.3 x 45 cm. Signed 1/r. A valley scene with somewhat hidden falls. Land in tones of brownish green, sky is turquoise blue.
79.256.7. Hull, Canada. 17-18 Nov 79.

3. James W. MORRICE (1865-1924). *Fishing Fleet, Atlantic Coast.* Watercolor, 22.5 x 28.2 cm. Signed 1/1. Fishing fleet departing the Atlantic rocky coast. Lighthouse at right.
*79.256.3. Hull, Canada. 17-18 Nov 79.

4. James W. MORRICE (1865-1924). *In the Gardens, Dieppe.* Oil on panel, 22.5 x 32.5 cm. Brittany women in long black dresses and white coifs in the market square. Tent-like structure in right middle ground. Predominant beige color.
79.256.6. Hull, Canada. 17-18 Nov 79.

5. James W. MORRICE (1865-1924). *Nocturne, Seine by Night.* Oil on panel, 21.2 x 27.5 cm. A dark landscape, the Seine river and a tunnel at bottom and rail tracks at top. Mostly grey and black with dashes of red, white, yellow and green.
79.256.23. Hull, Canada. 17-18 Nov 79.

6. James W. MORRICE (1865-1924). *View of Tangiers.* Oil on panel, 22.5 x 32.5 cm. View of a treed hill with roadway leading up to the city.
*79.256.4. Hull, Canada. 17-18 Nov 79.

CANADIAN

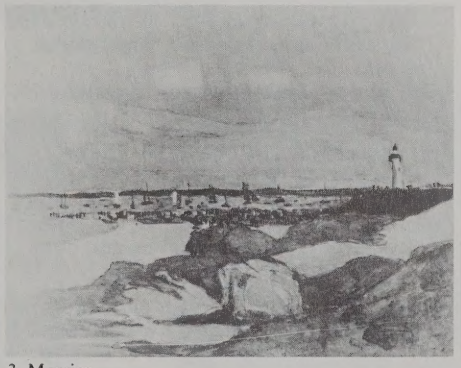
20th century

7. Paul Emile BORDUAS (1905-1960). *Tête Casquée D'Aviateur, La Nuit,* 1941. Oil on canvas, 46.3 x 35 cm. Signed u/l "Borduas 41". Head of a man wearing an aviator's hat.
*79.256.1. Hull, Canada. 17-18 Nov 79.

8. Paul CARON (1874-1941). *Vieil Homme (Habitant) Hiver.* Watercolor, 27.5 x 21.2 cm. A winter scene with a full profile of a man in a fur coat and hat, standing by a horse with a turquoise blanket and the front of a sleigh.
79.256.5. Hull, Canada. 17-18 Nov 79.

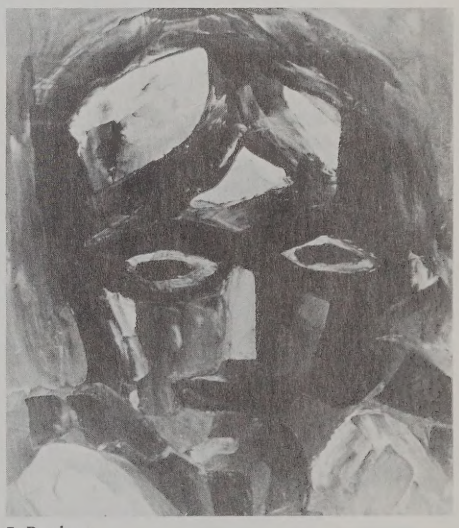
9. Jean DALLAIRE (1916-1965). *Cavalier-Les Chevaliers de la Table Ronde,* 1954. Oil on academy board, 20 x 25 cm. Signed 1/r; verso "Jean Dallaire". Frontal view of three persons around a table. Deep yellow background.
79.256.22. Hull, Canada. 17-18 Nov 79.

10. Jean DALLAIRE (1916-1965). *Three Little Fools,* 1965. Oil on canvas, 58.7 x 71.8 cm. Child-like execution of human forms at play. Illegible writing at upper right corner.
*79.256.2. Hull, Canada. 17-18 Nov 79.

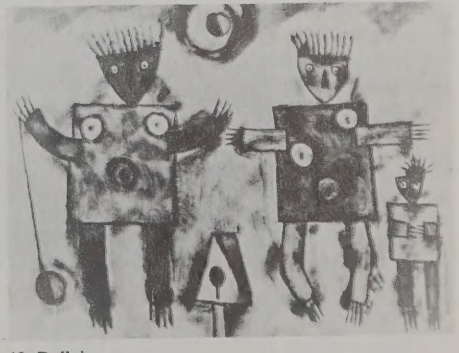


3. Morrice

6. Morrice



7. Borduas



10. Dallaire

11. Marc-Aurèle FORTIN (1888-1970). *Cold Winter Day.* Oil on masonite, 20x 22.5 cm. Signed l/r. Bright winter scene with small house, horse and red sleigh. 79.256.24. Hull, Canada. 17-18 Nov 79.

12. _____. *Maisons de Ste. Rose*, 1924. Pastel, 47.5x63.7 cm. Scene of many houses, main house at left in violet. 79.256.21. Hull, Canada. 17-18 Nov 79.

13. _____. *Le Quartier St. Henri, Montreal.* Watercolor, 47.5x63.7 cm. Signed l/l. Rear view of three to four storied homes with Mont Royal in background, church spire at left. 79.256.20. Hull, Canada. 17-18 Nov 79.

14. _____. *View of Montreal.* Oil on masonite. 79.256.29. Hull, Canada. 17-18 Nov 79.

15. Marc-Aurèle FORTIN (1888-1970). *Vue D'Hochelaga.* Oil on masonite, 40x 50 cm. Signed l/l. A river with the town of Hochelaga in the background. 79.256.18. Hull, Canada. 17-18 Nov 79

16. Clarence GAGNON (1881-1942). *Le Campo, Sienne*, ca 1911. Oil on panel, 12.5x17.5 cm. A square with large fortress-like, flag-topped building in the middleground. 79.256.9. Hull, Canada. 17-18 Nov 79.

17. _____. *Le Cap aux Corveaux.* Oil on panel, 11.8x18 cm. Bright, sunny winter scene. Clear blue sky, orange-red mountain in background. St. Lawrence river in foreground. 79.256.16. Hull, Canada. 7-18 Nov 79.

18. _____. *Jardins du Luxembourg, Paris*, oil on panel, 12.5x17.5 cm. Elegantly-dressed women with parasols walking in the park. Large tree encircled by a wooden bench and fence. 79.256.10. Hull, Canada. 17-18 Nov 79.

19. _____. *Jardin Public, Venise.* Oil on panel, 12.5x17.5 cm. 79.256.11. Hull, Canada. 17-18 Nov 79.

20. _____. *La Jeune Femme du Peintre, Baie St. Paul*, 1920. Oil on panel, 15x 22.5 cm. Right profile of a young woman in a long reddish dress, seated on the beach with outstretched legs. 79.256.17. Hull, Canada. 17-18 Nov 79.

21. _____. *Quai de la Seine, Paris.* Oil on panel, 12.5x17.5 cm. 79.256.19. Hull, Canada. 17-18 Nov 79.

22. _____. *Small House of Bay St. Paul*, 1915. Oil on panel, 11.9x18 cm. Bright sunny winter day with clear blue sky. Isolated farmhouse with heavy snow-laden roof in center. Roof outlined in beige and turquoise. 79.256.15. Hull, Canada. 17-18 Nov 79.

23. _____. *Study for a Spanish Dancer*, 1906. Oil on panel, 15x22.5 cm. A woman in a long red dress with lace shawl, holds a fan, dancing flamenco. 79.256.14. Hull, Canada. 17-18 Nov 79.

24. _____. *Venice*, 1910. Oil on panel, 15x22.5 cm. Night scene of figures in long evening clothes standing beside a column. 79.256.13. Hull, Canada. 17-18 Nov 79.

25. A.Y. JACKSON (b 1882). *Spring on the Onaping River*, May 1955. Oil on canvas, 63.4x81.2 cm. Signed l/c. River flows through a rocky, partially wooded terrain. Predominantly green and brown. *79.250.1. Sudbury, Canada. 1974.

26. _____. *Windy Day on Lake Superior.* Oil on canvas, 63.4x81.2 cm. Signed l/c. Rocky lake shore with floating logs in right lower foreground. Predominant colors are green and brown. *79.250.2. Sudbury, Canada. 1974.

27. Alfred PELLAN (b 1906). *Adam and Eve, Tree and Serpent*, 1962. Signed and dated l/r. Abstract composition. Serpent on right emerges as a branch of the tree. Leaf formations contain images of apples, leaves, Adam and Eve. *79.247.5. Woodbridge, Ontario, Canada. 12-17 Feb 67.

28. _____. *Cerf Rouge Volant* (Red Kite Flying), 30.5x60.9 cm. Boy in l/l flying a kite Birds, tree, fish and buildings. Primary colors. *79.247.3. Woodbridge, Ontario, Canada. 12-17 Feb 67.

29. _____. *La Petite Conciliabule* (Little Council). Oil on plywood in gold frame, 25.4x20.3 cm. Signed l/r. Four nude women in front of window with raised blind. Basic colors: black, yellow and red. *79.247.1. Woodbridge, Ontario, Canada. 12-17 Feb 67.

30. Albert H. ROBINSON (1881-1956). *The St. Lawrence River at Quebec*, ca 1922. Oil on panel, 21.2x26.2 cm. Signed l/l. People seated on a small hill in foreground look at river in middle and shoreline in background. Light pastel colors. 79.256.12. Hull, Canada. 17-18 Nov 79.

31. Frederick H. VARLEY (b 1881). *Gatineau Country*, ca 1960. Oil on academy board, 30x37.5 cm. Signed l/r. Landscape with a valley in the center, an elevated fence in foreground, two figures at fence. Pale greens and beiges. 79.256.25. Hull, Canada. 17-18 Nov 79.

32. _____. *Portrait of a Woman.* Oil on canvas, dark brown frame with gold band. Frontal portrait of woman in a velvet coat, hood over her head, hands held together near her chest. *79.247.2. Woodbridge, Ontario, Canada. 12-17 Feb 67.

ENGLISH

20th century

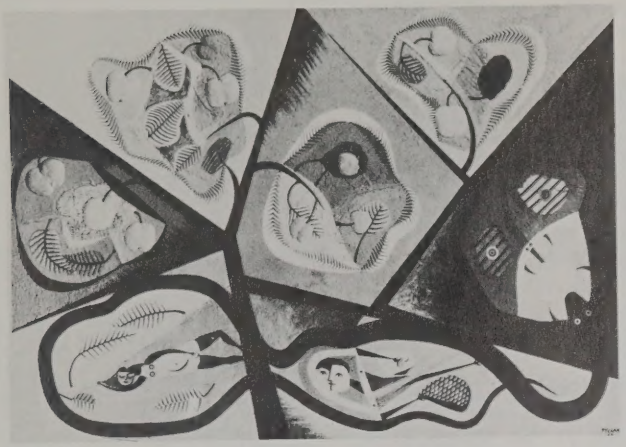
33. Michael ANDREWS (b 1928). *Study of a Head with Green Turban.* Oil on board, 22x16.9 cm. A three-quarter profile of a head covered with a green turban. *79.260.7. London, England. 1979.

34. _____. *Study of a Head with White Hat.* Oil on board, 18.4x20.3 cm. Three-quarter view of a head with white hat. *79.269.6. London, England. 1979.

35. Francis BACON (b 1909). *Small Head on Black Ground or Head #1*, 1961. Oil on canvas, 34.6x3.1 cm. Abstract image of a man's head against a dark ground. *79.260.13. London, England. 1979.

25. Jackson

26. Jackson



27. Pellan

28. Pellan

29. Pellan

32. Varley

35. Bacon

36. Peter BLAKE (b 1932). *Boy with Paintings*, 1957-59. Oil on hardboard, 32.9x40.5 cm. Frontal bust portrait of a youth wearing numerous badges standing before a painting.
*79.260.9. London, England. 1979.

37. Peter BLAKE (b 1932). *Irish Lord X*, 1963. Oil and collage, 54.5x39 cm, including frame but excluding figurines. White hooded man shown in half torso with printing "Irish Lord X" below. Drawing of the painting and armless figurine set above frame.
*79.260.10. London, England. 1979.

38. _____. *James Joyce as a Young Man*, 1969. Watercolor on paper, 35.5x27.9 cm. Frontal view of the author wearing a cap. Upper torso more detailed than lower half.
*79.260.11. London England. 1979.

39. _____. *Les Orchidées Noires*, 1965. Cryla collage on hardboard plus figurines, 40.5x30.4 cm. Collage consists of a painting of two black women with a sign "Les Orchidées Noires" between them set in a large frame. A smaller frame containing two photographs of women is centered above the larger frame. A three-dimensional half-torso figurine is located at each side of the smaller frame. An organic element (orchid?) tops the composition.
*79.260.8. London, England. 1979.

40. Lucien FREUD (b 1922). *Unripe Tangerine*, 1946. Oil on board, approx. 7.6x9.3 cm. Signed u/l and dated "Oct 46". Mottled tangerine rests on a light-colored table top. Two curled leaves project outward to the right from under the fruit. One flat leaf appears suspended.
*79.260.5. London, England.

41. Tom PHILLIPS (b 1937). *Burnham on Sea*, 1968. Acrylic, 22.8x22.8 cm. Composition divided into three sections. Abstract seascape at top, vertical bands of color in mid-section, printing "Burnham on Sea in Memory of Marcel Duchamp—Herne Bay Tom Phillips LXVIII" in bottom section.
*79.260.12. London, England.

FRENCH

18th century

42. Anonymous. *Le Marat*. Watercolor on paper, 39x19.5 cm. Inscribed at u/c: "Le Marat Vau de 74 canons/ Lancé à l'eau le 10 floréal l'an 2 de la République." Cross-section of the vessel "Le Marat." Inscription above.
*79 261.5. Paris, France. 25 Jul 79.

43. Anonymous. *Mont Saint Bernard*. Watercolor on paper, 41x34.5 cm. Inscribed: "Vu par la poupe du Vaisseau français 'Le Mont Saint Bernard' mouillé aux Alberoni, position qui fait connaitre la manière dont les chameaux sont adaptés aux flancs du vaisseau, ce qui donne un aperçu d'une partie des accessoires qui lie le vaisseau avec les chameaux afin de subir le même mouvement de la mer." View of the stern of a ship within a wooden structure. Small boats at each side. Inscription below.
*79.261.4. Paris, France. 25 Jul 79.

44. Anonymous. *La porte de l'arsenal de Toulon*, 1738. Watercolor, 64.5x49.5 cm. A watercolor drawing of an arched doorway with two columns and low-relief plaques in niches on either side, classical architrave, high relief sculptures in niches above, the whole surmounted by a cornice and coat of arms in relief.
*79.261.2. Paris, France. 25 Jul 79.

45. School of Marseilles. *Seascape*. Oil on canvas, 64.5x49.5 cm. Landscape showing a high hill surmounted by a ruined castle at left, calm river with boats and boatmen at right.
*79.261.3. Paris, France. 25 Jul 79.

FRENCH

19th century

46. Eugene BOUDIN (1824-98). *St. Valéry sur Somme*, 1891. Oil on canvas, 39.7x54.6 cm. Inscribed l/r "St. Valery, E. Boudin, 1891". Landscape with river in foreground and small bridge. Poplar trees at right, low buildings and tall trees at left, tall ship masts visible beyond bank at center horizon line.
*79.263. Dover, Ma. 13 Nov 79.

47. Jules BRETON (1827-1906). *Petite Paysanne*. Oil.
79.256.30. Hull, Canada. 17-18 Nov 79.

48. Charles François DAUBIGNY (1817-1878). *River Landscape*. Oil on panel, 21.2x36.2 cm. Landscape with river in middle ground, outline of village and trees in background. Colors mainly dark brown and grey.
79.256.26. Hull, Canada. 17-18 Nov 79.

49. Henri-Joseph HARPIGNIES (1819-1916). *Landscape*. Oil on panel, 15.2x20.3 cm. Rock formation in a pool plus trees.
79.248.1. Toronto, Canada. 4 Sep 79.

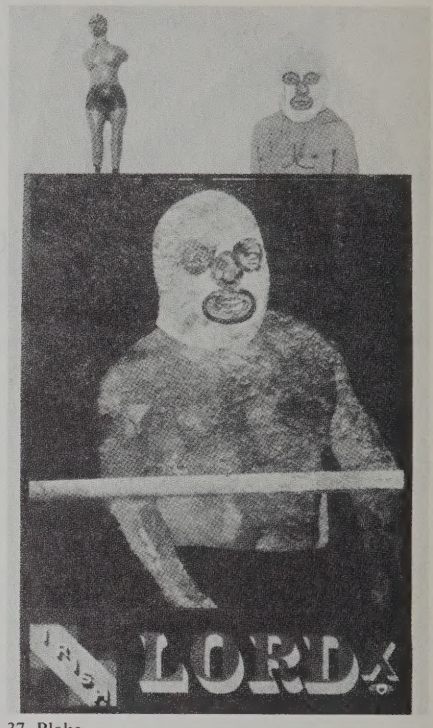
FRENCH

20th century

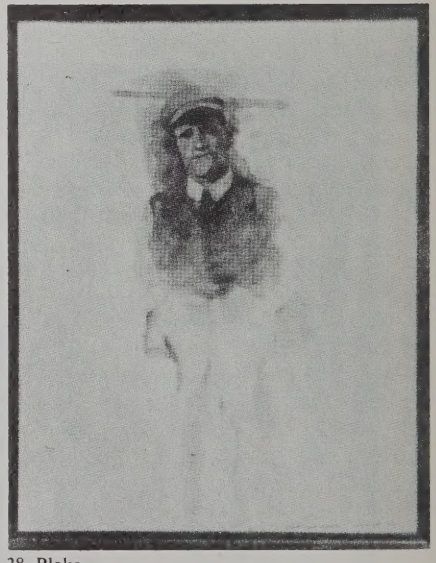
50. R. DUMONT-DUPARC. *Des chalutiers*. Oil on wood, 49x33 cm. Departure of trawlers from Malta in the hunt for submarines during World War I. Inscription at lower right.
*79.261.6. Paris, France. 25 Jul 79.

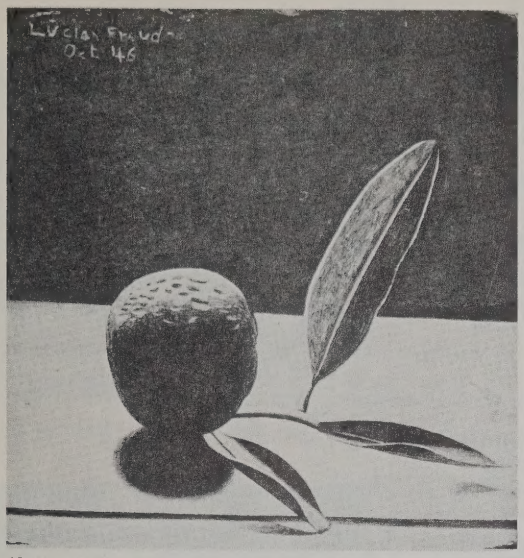
51. _____. *Le Requin*, 1917. Oil on wood. Signed l/l and dated "1917." Titled l/r: "'Le Requin' dans le canal de Suez." Warship shown in a canal with low banks at either side. Verso bears the inscription, in artist's hand, "'Le Requin' a empeché le passage du canal de Suez—a eu 12 hommes tués et diverses avaries causées par les avoins turcs. 'Le Requin' dans le canal de Suez, étude au soleil couchant, avril 1917 à bord du 'Lotus' rentrant de Chine par R. Dumont-Duparc."
*79.261.7. Paris, France. 25 Jul 79.

52. Andre GISSON. *Paris Street Scene*. Oil on canvas. 40.6x50.8 cm. Signed l/l.
79.275. New York, NY. 27 Oct 79.

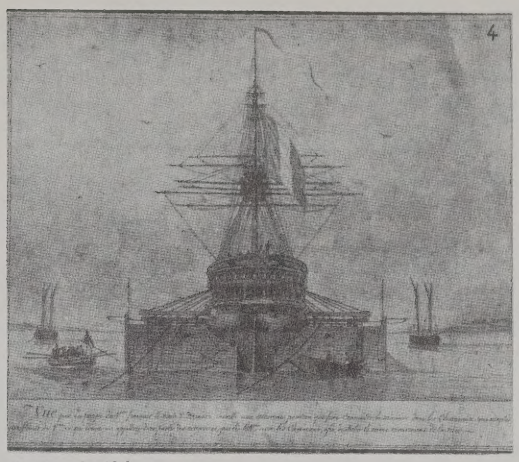


37. Blake

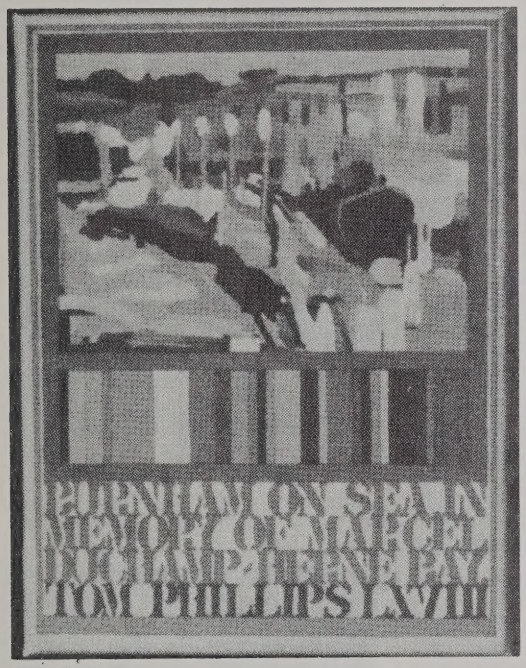

38. Blake



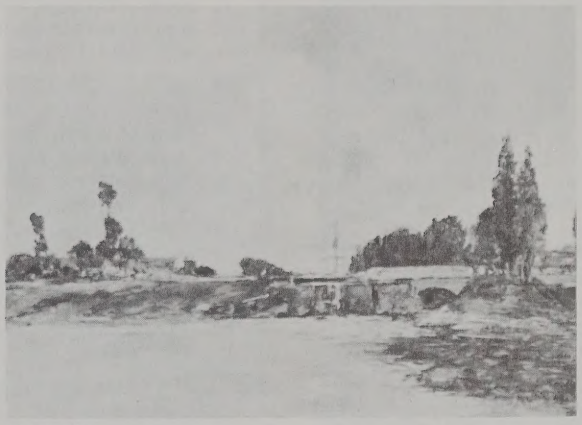
40. Freud



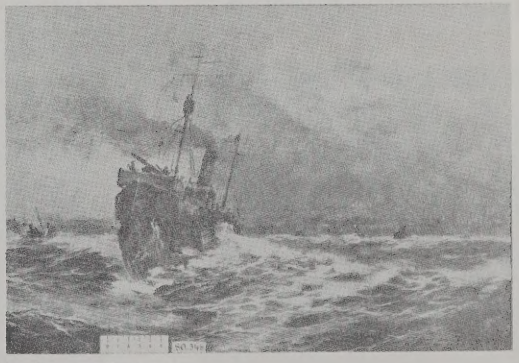
43. French, 18th c.



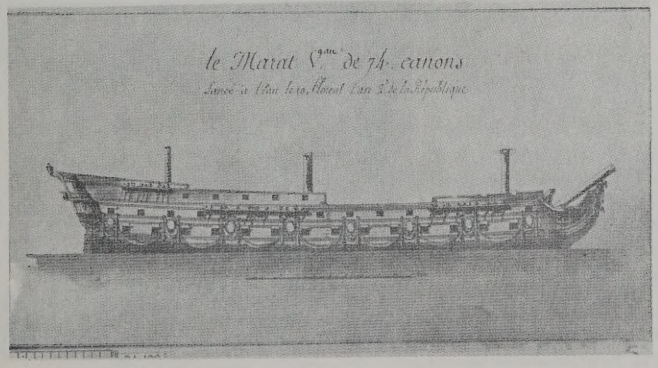
41. Phillips



46. Boudin



50. Dumont-Duparc



42. French, 18th c.

53. Andre LHÔTE (1885-1962). *Nude.* Oil, 25x32.5 cm. Signed u/l. Full length figure of female nude reclining on a divan.
*79.256.28. Hull, Canada. 17-18 Nov 79.

ITALIAN

20th century

54. Giorgio De CHIRICO (1888-1978). *Il Trovatore*, 1970. Oil on canvas, 50x40 cm. Signed l/r. An abstract, armless male figure attired in a suit of armor stands in front of a support; set in a futuristic scene. Seal of authenticity on back of canvas.
*79.249.2. Toronto, Canada. 27 Oct 79.

55. Amedeo MODIGLIANI (1884-1920). *Mme. Hebuterme*, 1917. Oil on canvas, 41x33 cm. Signed u/r. Nude bust of a woman, inclined head rests on left arm, poised on books. Seal of authenticity list of previous gallery owners stuck to back of canvas.
*79.249.1. Toronto, Canada. 27 Oct 79.

RUSSIAN

19th century

56. Constantin MAKOWSKY (1839-1915). *La dame au bouquet de violettes.* Oil on canvas. Initialed l/r. Portrait of an elegantly-dressed lady seated in a chair, wearing a large hat, a string of beads at her throat, and a large bouquet of violets at her bosom.
*79.284. Paris, France. 20 Jul 79.

PRINTS AND DRAWINGS

AMERICAN

20th century

57. William KING (b 1925). *The Test #1*, 1970. Mylar drawing, 71.12x55.9 cm. Light background with two dark figures. Figure at left crouching; figure at right leaping in air.
*79.276. West Caldwell, NJ. 10 Oct 79.

CANADIAN

19th century

58. Alfred PELLAN (b 1906). *Portrait of a Girl.* Drawing, 63.4x45.7 cm. Signed l/r. Black and white line drawing depicting bust of a woman in ¾ view. Fingers of right hand grasp left side. Left arm raised.
*79.247.4. Woodbridge, Ontario. 12-17 Feb 67.

ENGLISH

20th century

59. Lucien FREUD (b 1922). *Self Portrait with Iris (sic) in Pot.* 1947-8. Crayon on paper, 44.4x41.3 cm. Signed and dated l/l: "Lucien Freud/1947-8." Black, yellow, and white crayon drawing representing a three-quarter bust of a young man. Pot with flowering hyacinth on table at right.
*79.260.3. London, England. Fall 1979.

FRENCH

19th century

60. Louis Leopold BOILLY (1761-1845). *Le Baron Sané.* Engraving made from a drawing, 31x23.5 cm. Signed and dated "1820" at l/r. Portrait of Baron Jacques Noel Sané with a descriptive narrative below.
79.261.1. Paris, France. 25 Jul 79.

61. Eugene BOUDIN (1824-98). *Les throniers.* Black pencil on paper, 27x18 cm. Ref: "200 dessins et aquarelles de Renoir à Picasso," Galerie Romanet, France, Nov 63, no 5. A harbor scene with boats along the quai at right.
*79.256.31. Hull, Canada. 17-18 Nov 79.

FRENCH

20th century

62. Raoul DUFY (1887-1953). *Carousel de Perpignan.* Black pencil on paper, 43x55 cm. Signed l/r "Raoul Dufy." A park with an empty carousel at left, people seated on benches in middle-ground, village in the background.
*79.256.27. Hull, Canada. 17-18 Nov 79.

63. Henri MATISSE (1869-1954). *Femme assise*, 1930. Pen and ink; 23x31cm. Signed and dated l/r "Henri-Matisse 30." Seated woman, knees drawn up to chest, wearing a loose robe and slippers with cross-hatched design.
*79.260.1. London, England. Fall 79.

64. _____. *Seated Nude at a Table*, 1919. Pencil drawing, 34.3x24.7 cm. Frontal view of a seated nude female, with arms resting on arms of a chair. Cup and saucer on a cloth-covered table to her right. Leg of table visible at lower center.
*79.260.2. London, England. Fall 79.

GERMAN

16th century

65. Albrecht DÜRER (1471-1528). *Family of the Satyr*, 1505. Engraving, 11.5x7 cm. Signed and dated on a plaque hanging on tree: "1505 AD." Fine impression on paper watermarked with a steer's head (Meder, *Dürer katalog*, Vienna, 1932, fil 62). Ref: Erwin Panofsky, *Albrecht Dürer*, Princeton, NJ, 1948, v 2, no 123. Family of a satyr in a forest. Satyr stands, playing a pipe. Nude wife reclines before a tree with a child on her lap.
*79.271. Paris, France. 1979.

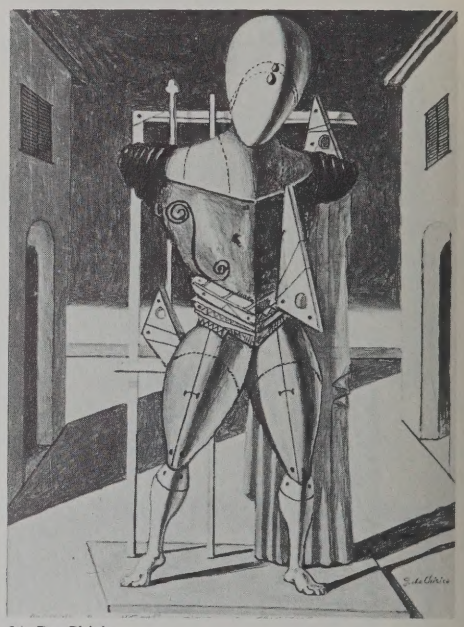
SPANISH

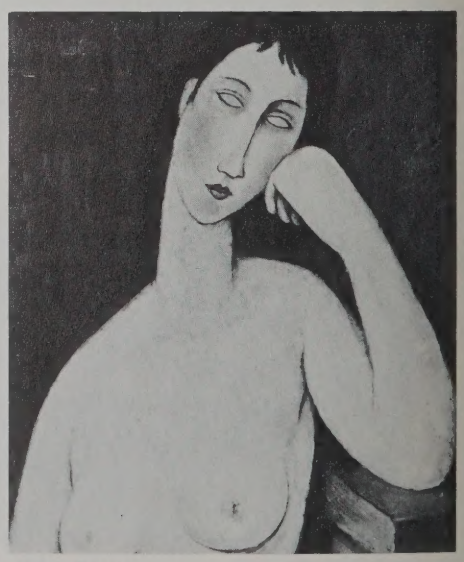
20th century

66. Pablo PICASSO (1881-1973). *Jacqueline au mouchoir noir*, 6 Jun 1957. Lithograph. Numbered u/l: "6.6.57/6.50/.83." Ref: Georges BLOCH, *Picasso, Catalogue of Printed Work 1904-1967.* Berne, 1968, no 873. Left profile of a woman with shoulder-length dark hair. Dots at edges of picture.
*79.259.1. Paris, France. 20 Aug 79.

67. _____. *Jardin botanique.* Lithograph. Signed and numbered. An abstracted head at center; palette with brushes at l/c, with thumb extending through palette; abstract vertical plant forms at left.
*79.259.3. Paris, France. 20 Aug 79.

53. Lhôte


54. De Chirico


55. Modigliani

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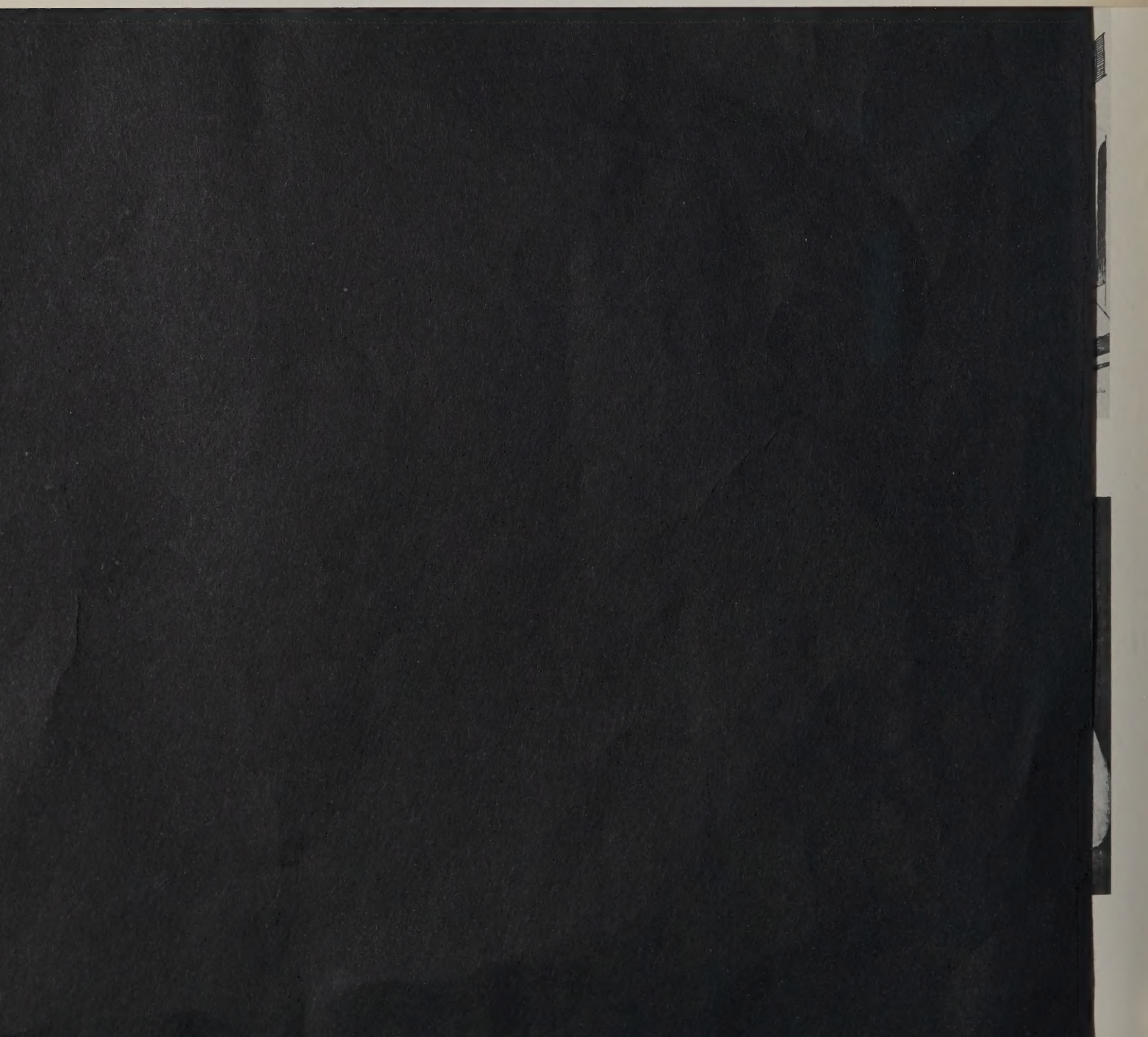

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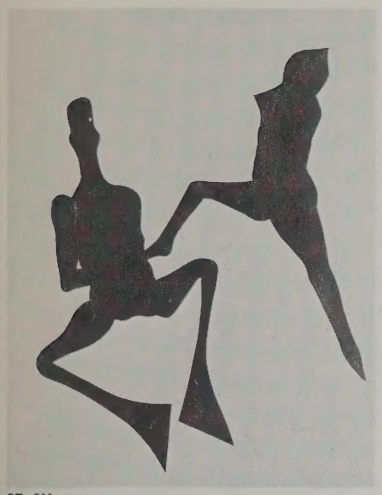


57. King

61. Boudin

64. Matisse (?)

58. Pellan

62. Dufy

65. Dürer

59. Freud

63. Matisse

66. Picasso

68. _____. *Plantes tropicales*, 15 May 1949. Lithograph, 64 x 48.5 cm. Numbered u/l: 15.5.49; signed l/l: "Picasso." Ref: Georges BLOCH, *Picasso, Catalogue of the Printed Graphic Work 1904-1967*. Berne, 1968, no 611. Exotic plant on a three-legged stand in a room with other tropical plants, rendered in angular linear style.
*79.259.2. Paris, France. 20 Aug 79.

GENERAL

69. The theft of 105 prints has been reported by the Merrill Chase Gallery in Hillside, Illinois. A general listing of the stolen works follows; more detailed information will be contained in a subsequent issue. For a full list, contact IFAR. DÜRER, 2 woodcuts, 1 engraving; REMBRANDT, 1 etching and drypoint; GOYA, 1 aquatint; CHAGALL, 18 etchings, 2 lithographs; CEZANNE, 1 lithograph; DAUMIER, 5 lithographs; RENOIR, 5 lithographs, 1 etching; WHISTLER, 2 etchings, 3 lithographs; ZORN, 3 etchings; TISSOT, 5 etchings and drypoint, 2 etching; ROBBE, 4 etchings, 26 aquatints, 5 etchings and drypoint, 2 aquatint and drypoint; PISSARRO, 1 aquatint and drypoint; Fantin-Latour, 1 lithograph; RAFFAELLI, 1 aquatint, 1 aquatint and drypoint, 1 lithograph; MULLER, 1 lithograph; PENNELL, 1 aquatint; CHAHINE, 1 etching and drypoint, 1 aquatint, 3 aquatints and drypoint; 2 drypoint; RIVIERE, 1 lithograph; APPIAN, 1 etching; BELLMER, 1 drypoint; BERTHON, 1 lithograph; BRAQUEMOND, 1 lithograph; BUHOT, 2 etchings, 1 aquating.
79.219. Hillside, Il. 12 Oct 79.

SCULPTURE

AMERICAN

20th century

70. *Sorel ETROG (b. Jassy, Romania, 1933). Chac Mool*, 1975-76. Marble, h 107.5 cm. Signature etched in the base. An abstract form of a human face. Exhibited Marlborough Gallery, 1977.
*79.255. Toronto, Canada. 15 Mar 77.

71. Cecil HOWARD (1888-1956). *Mother Holding a Child*. Gilt bronze, h 12.7 cm. Signed "Howard" on woman's foot. Kneeling female figure holding baby with both arms. The baby is kicking its right foot.
79.274. Bridgeport, Cn., 17 Sep 79.

72. Reuben KADISH (b 1913). *Woman Leaning Backwards*, 1971. Bronze, 29.2 x 31.8 x 19.1 cm. Nude seated woman with legs spread apart, left hand placed on her knee. She leans toward her right side.
*79.269. New York, NY. 29 Aug 79.

73. Max WEBER (1881-1961). *Intersecting Profiles*, 1959. Bronze, h 53.3 cm. Signed and dated "1959." Three profiles form the arms of a cross, tall fourth arm acts as the tapered shaft which rests on two rectangular and one circular base.
*79.264. Washington, DC. 9 Nov 79.

CANADIAN

20th century

74. Alfred LALIBERTÉ (1878-1953). *Le Balai de Cedre*. Bronze, h 44 cm. Standing figure of a woman sweeping, dressed in overblouse and long skirt. Hair parted in middle with a bun in back.
*79.245. Montreal, Canada. 1968.

75. _____. *Le Loup Garou*. Bronze, h 44 cm. A Quebec mythological composition, depicting a striding frontiersman with an upright wolf whose head rests on the man's right shoulder.
*79.246. Quebec, Canada. Aug 79.

ENGLISH

20th century

76. Rita LING. *Young Man with Poloneck*. Bronze, h approx 30.4 cm.
79.260.4. London, England.

FRENCH

18th century

77. *Anonymous. La Charité* (3 figures). Wood; Virgin with Child, h 120 cm, youth h 50 cm; girl h 50 cm. Prov: Musée Jean Jacques Rousseau, Chambéry, France. Virgin robed and hooded in flowing drapery holds the Child in her right arm, left arm extended. Kneeling youth, eyes raised toward the Virgin, left hand over chest, right arm extended. Kneeling girl, head bowed, praying, arms crossed over bosom.
*79.242. Chambéry, France.
27-28 Jul 79.

FRENCH

19th century

78. Aimé-Jules DALOU (1838-1902). *Buste d'enfant*, 1902. Bronze with brown patina, h 30.5 excluding base. Posthumous bronze cast in edition of 10 after marble original. Study for a monument in Windsor Chapel. Idealized bust portrait of young child with short curly hair, large eyes, and bow-shaped mouth.
*79.270. 21 Sep 79.

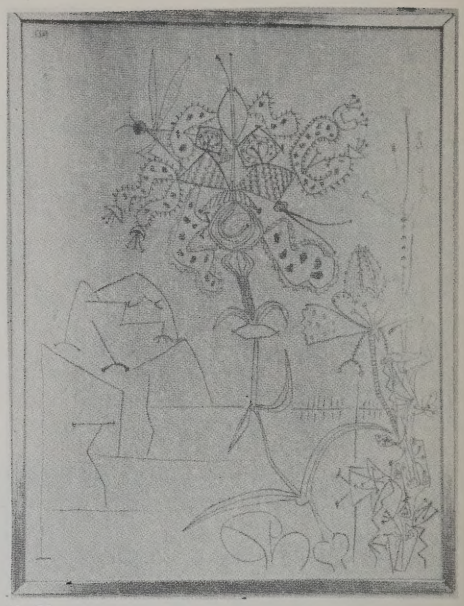
DECORATIVE ARTS

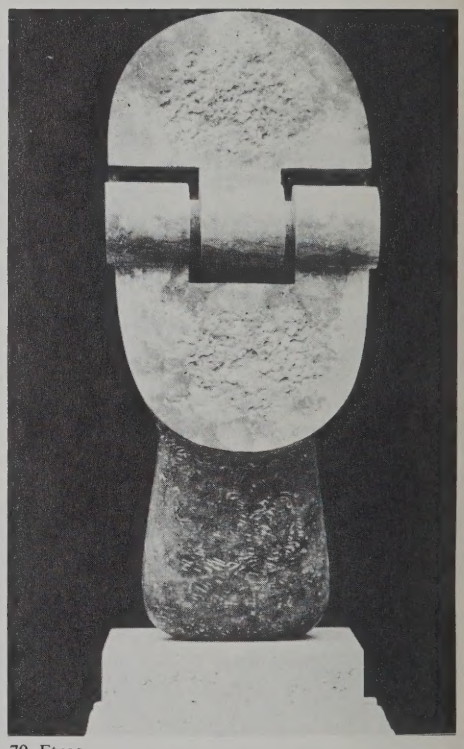
CANDLESTICKS, CHANDELIERS, LAMPS

AMERICAN

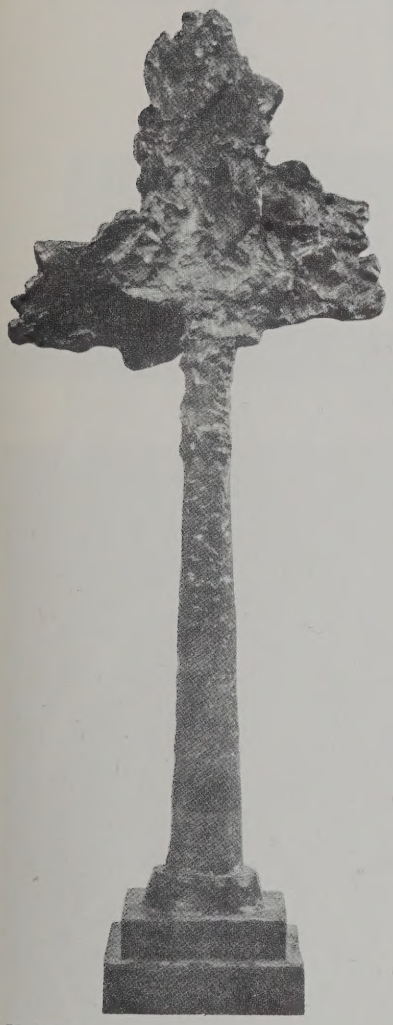
20th century

79. TIFFANY STUDIOS. *Blue Dragonfly Lamp*. Gilt bronze base, leaded glass shade; h 76 cm, base 30.5 x 30.5 cm (cruciform). Signed "Tiffany" on shade and base. Base no 550, shade no 1507. Hemispheric shade with lower edge curving inward. Dragonfly heads form lower border. Eight large dragonflies with blue wings hang vertically, heads downward. Background of orange and brown with some flat, irregular and some


68. Picasso


70. Etrog

72. Kadish



73. Weber

74. Laliberté

75. Laliberté

77. French, 18th c.

78. Dalou

bulbous, oval tiles. Base has swelling stem decorated with foliage in relief, four curved legs lined on upper surface with beads in relief, and flat cruciform foot.
*79.273. Winona, Mn. 11 Nov 79.

CERAMICS, PORCELAIN, POTTERY

ENGLISH

19th century

80. *Prattware Jug*, ca 1810. Pottery, h 13.34 cm. Decorated with designs in relief and three peacocks outlined in blue and pale yellow.
79.265. New York NY. Nov 79.

ENAMELS

FRENCH

13th century

81. Anonymous. *Christ in Majesty.* Enameled copper, 23x12 cm. Ref: *Les trésors des églises de France.* Paris, Musée des arts décoratifs, 1965, no 741. A rectangular book cover with a carved, gilded relief of Christ within a repoussé, enameled mandorla decorated with medallions on a blue background. At the corners are the symbols of the four Evangelists with gilded heads in relief.
*79.258.4. Lyons, France. 10-11 Jan 79.

82. Anonymous. *Christ on the Cross.* Enameled copper, 23x12 cm. Ref: *Les trésors des églises de France.* Paris, Musée des arts décoratifs, 1965, no 740. Rectangular book cover depicting crucified Christ in a mandorla, flanked by St. John at left and the Virgin at right. Christ is crowned and shown frontally, in relief. The heads of the Virgin, St. John, and two figures representing the sun and the moon are in relief. Onamented background with rosettes and medallions. Symbols of the four evangelists occupy the corners.
*79.258.5 Lyons, France. 10-11 Jan 79.

83. Limoges School. *Pyxide.* Enameled copper, h 7.3xdiam 6.5 cm. Ref: *Les trésors des églises de France.* Paris, Musée des arts décoratifs, 1965, no 745. Cylindrical vessel covered by a conical roof, decorated with enameled medallions each of which includes a half-length angel in reserve on blue background. Light blue and white haloes. Cross missing.
*79.258.8. Lyons, France. 10-11 Jan 79.

84. _____. *Reliquary.* Enameled copper on wood frame, 15.5x17x8 cm. Ref: *Les trésors des églises de France.* Paris, Musée des arts décoratifs, 1965, no 738. House-shaped with rectangular feet. On roof, an arcade with blue background, enclosing five angels in reserve, with faces in relief. On side are Christ and four apostles in mandorlas, in reserve with their faces in relief. Blue and turquoise background.
*79.258.7. Lyons, France. 10-11 Jan 79.

85. _____. *Reliquary.* Enameled copper on wood frame, 15x17x8 cm. Ref: *Emaux de Limoges du Moyen Age.* Rome, Vatican Library, no 18, Cat pl XII. House-shaped with four rectangular feet. On the roof, a lamb with head in relief, in an engraved and enameled medallion, flanked by four angels with relief heads. On the side is a Christ in a mandorla flanked by four Evangelist symbols and two apostles, each standing in an arched niche.
*79.258.6. Lyons, France. 10-11 Jan 79.

ICONS

86. Russian. *St. Michael.* Silver, gilt on painted wood; 50x15 cm. Cyrillic inscription. Two-dimensional standing figure of St. Michael dressed in armor, carrying a spear and a shield. Large rays of light form aureole. Floral borders.
*79.259.4. Paris, France. 20 Aug 79.

IVORIES

FRENCH

14th century

87. Anonymous. *Christ in Glory.* Ivory panel, 15.3x10.3 cm. Ref: *Les trésors des églises de France*, Paris, Musée des arts décoratifs, 1965, no 752. Right panel of a diptych, in a trilobe arcade. Christ sits frontally on a throne, hands raised. He is flanked by two angels carrying instruments of the Passion, and two kneeling figures. Below is a trefoil enclosing an orchestra of angels.
*79.258.2. Lyons, France. 10-11 Jan 79.

88. Anonymous. *Coronation of the Virgin.* Ivory panel, 15.3x10.3 cm. Ref: *Les trésors des églises de France.* Paris, Musée des arts décoratifs, 1965, no 752. Left panel of a diptych. Virgin and Christ seated in a trilobe arcade. Virgin is being crowned by an angel from above. Christ blesses her with his right hand and holds the cross of triumph in his left. Both figures wear flowing robes.
*79.258.1. Lyons, France. 10-11 Jan 79.

89. Anonymous. *Adoration of the Magi.* Ivory panel. One panel of a diptych in a triple Gothic arcade. Two Magi standing at left behind a third, kneeling figure who offers his gift to a seated Virgin. The head of the infant Christ appears behind the Virgin's right arm.
*79.258.3. Lyons, France. 10-11 Jan 79.

LITURGICAL OBJECTS

GERMAN

17th century

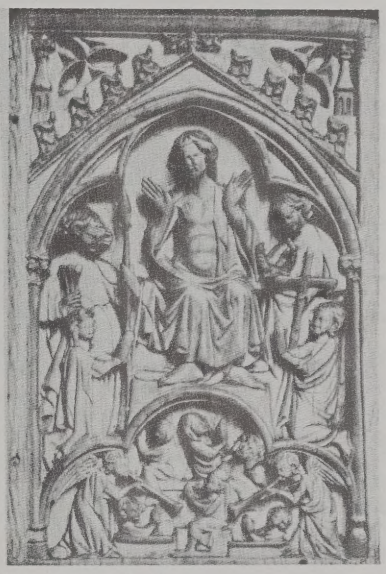
90. Att to Abraham LOTTER. *Nativity Scene*, ca 1620. Silver, 25.4x30.5 cm. A frontal cross-section of the nativity scene in the manger. Infant covered, in a crib of rushes, Mary and Joseph stand at sides. A cow and an ass look on. Architecture has arched doorways and windows. Incised lines indicate thatched roof.
*79.244. Montreal, Canada. 16 Oct 67.

79. Tiffany

81. French, 13th c.

85. Reliquary, French, 13th c.

82. French, 13th c.



87. Ivory, French, 14th c.

89. Ivory, French, 14th c.

90. Lotter att

83. Limoges School, 13th c.

88. Ivory, French, 14th c.

ITALIAN

16th century

91. Att to BACCIO da Montelupo (Bartolomeo Sinibaldi, 1469-1535). *Christ Crucified.* Wood, 8x7.3 cm. Marked with cat no 09/00007931. Body of Christ with broken halo hangs as if on the cross against a wood background within a wood frame.
*79.262. Florence, Italy. 9-10 Sep 79.

ANTIQUITIES

ROMAN

SCULPTURE,

1st century BC.

92. *Bust of Caesar.* White marble, 56.5x 27x27 cm. Prov: Villa Hanbury, Ventimiglia, Italy. Frontal bust of a mature man with short hair, blank eyes, lined cheeks. A mantle crosses his chest and falls over the left shoulder in broad folds. The left shoulder and neck are bare. The sculpture is broken at the neck, and the head and body are from different sculptures.
*79.241.7. Ventimiglia, Italy. 12 Oct 79.

93. *Bust of Augustus.* White marble, 54x 23x27 cm. Bust of a young man on a round pedestal. Short hair, blank eyes, nose missing, deeply carved mouth. Wearing a toga which crosses the chest in sharp folds. Left shoulder missing.
*79.241.6. Ventimiglia, Italy. 12 Oct 79.

1st century AD

94. *Veiled Head of a Woman.* White marble, 26x25 cm. Smooth, oval face, blank eyes, open mouth, broken nose. Hair in an oval mass, articulated by undulating waves.
*79.241.3. Ventimiglia, Italy. 12 Oct 79.

95. Julian-Claudian Period. *Head of a Man.* White marble with grey veins, 30x20.5 cm. Broad head with heavy neck. Short-cropped hair in regular curls. Deep-set eyes with heavy brow. Broken nose, mouth and chin damaged.
*79.241.2. Ventimiglia, Italy. 12 Oct 79.

3rd century AD

96. *Head of a Greek Philosopher.* White marble, 32x21 cm. Vigorous, realistic head of an old man with large eyes with incised lids and pupils, full beard and mustache, mouth slightly open, lined forehead, hair in waves over temples and ears.
*79.241.5. Ventimiglia, Italy. 12 Oct 79.

97. *Head of a Man.* White marble, 31x24 cm. Probably unfinished. Man with close and deepset eyes, wrinkled brow, small, taut mouth, fleshy cheeks, wearing short hair. The bridge of the nose and lower part of the left ear are missing.
*79.241.4. Ventimiglia, Italy. 12 Oct 79.

98. Late 3rd c AD. *Sarcophagus Fragment.* White marble. 43.5x47x7 cm. Bust of a man in a medallion with mosaic background. Three rows of curved mosaics in geometric patterns at right. Man wears short hair and beard and holds a scroll in left hand, facing slightly to right.
*79.241.1. Ventimiglia, Italy. 12 Oct 79.

ETHNOGRAPHIC OBJECTS

AMERICAN INDIAN

Implements

99. Haida Tribe (Northwest Coast). *Grease Dish.* Red cedar wood, 30.5x14x9 cm. Beetle-shape. Surface originally painted black with red ears and mouth. Ivory inlaid eyes and spots around rim of dish. Strands of human hair attached to head above left eye.
*79.272. Vancouver, British Columbia.

100. _____. *Scouler.* Black steatite (soapstone), h approx 22 cm. Stylized sculptured and reticulated pipe composed of carved human and animal figures.
*79.251. Paris, France. 30 May 79.

ORIENTAL ART

CHINESE

Jades, 18th-19th century

101. Ch'ing Dynasty. *Tripod Censer.* Jadeite, 16.5x18.4 cm. Grayish-green ground with splashes of emerald green. Highly-polished plain body with pair of carved dragon handles supporting loose rings, a *fu* lion and cub finial on cover.
*79.252. Cambridge, Ma. 26 Nov 79.

MISCELLANEOUS

BOOKS

Italian

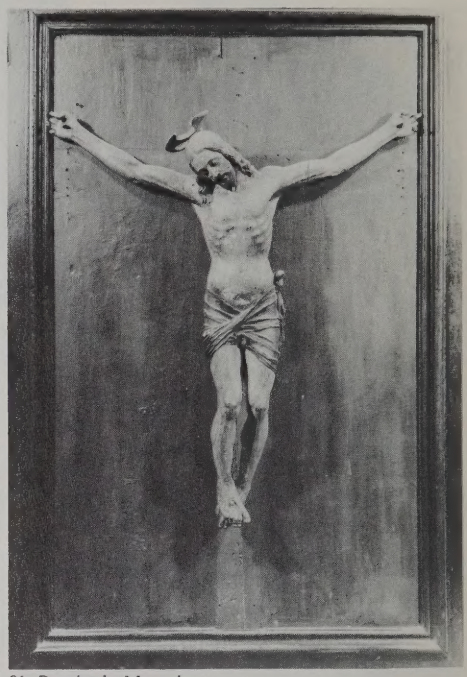
102. *Iconographia del botanica taurinensis,* 1732-4, 1752-86. Illustrated books, 33x 40 or 50 cm. Sixty-eight volumes containing about seven thousand plates, hand colored on watermarked paper, picturing flowers and plants.
79.267. Turin, Italy. 3-4 Sep 79.

MUSICAL INSTRUMENTS

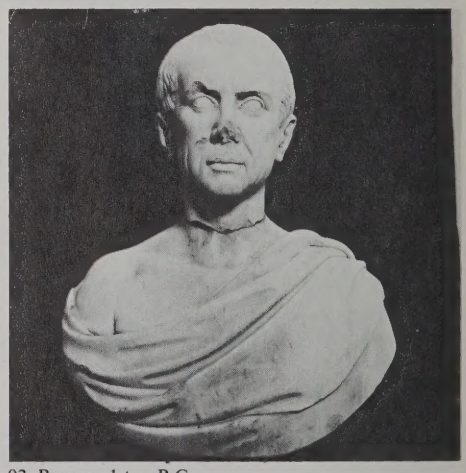
ENGLISH

20th century

103. Michael HEALE (b Guildford, Surrey). *Six-stringed Violone.* Brown varnished wood, plain scroll, 97x44x58 cm, string length 98 cm. Six-stringed violone, after Giovanni Paolo Maggini, tuned an octave below a bass viol. Maker's name in the instrument. Unique feature is the six strings.
*79.253. Ithaca, NY. 29 Nov 79.



91. Baccio da Montelupo



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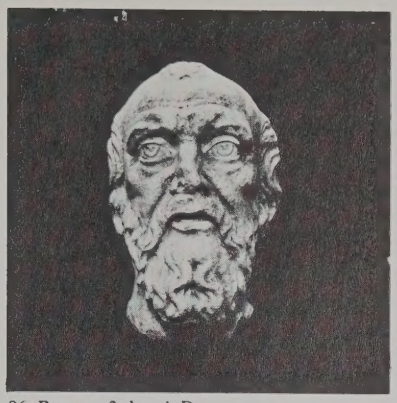

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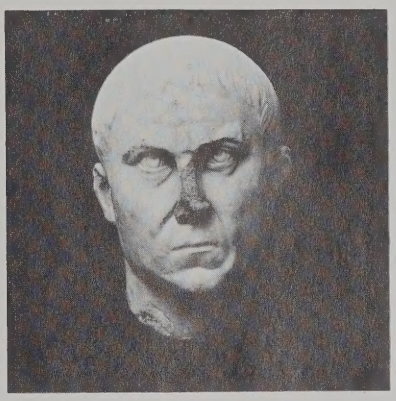
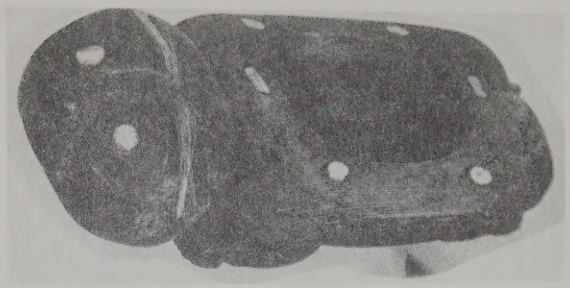


97. Roman, 3rd c. A.D.

98. Roman, 3rd c. A.D.



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Address Correction Requested

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During the Spring, an important series of Byzantine ivories stolen from the Museo Oliverano in Pesaro, Italy, were recognized and seized when offered for consignment at a New York auction house (see n 6). In May, a Chicago book dealer reported an offer for several pre-Columbian gold objects, leading to the recovery of an important series of antiquities stolen in 1977 from an Illinois museum (see no 6).

In August, Georgia O'Keeffe won an appeal to recover, from a bona fide purchaser, three paintings stolen from her almost thirty years before (see n 7). In October, 22 works stolen in 1976 from the De Shong Memorial Art Gallery were recognized and withdrawn from Parke Bernet Galleries (n 9). And in December, a painting by Tintoretto looted during World War II from the Dresden State Art Gallery was seized in New York in the hands of an Israeli art dealer who was trying to sell it (see the present issue, p. 1).

If these incidents illustrate anything, it is the fact that the stolen art problem is increasingly a concern to the legitimate, serious art community, and that stolen art may be encountered within the traditionally safe marketplace.

In these areas, there has been very little change of attitude, and very little progress. At the time of the O'Keeffe decision, and again when the De Shong paintings were identified at Parke Bernet, the question was raised as to how a dealer can insulate himself against stolen art, if the theft has not been reported? The answer is, quite simply, that he *must*, by law and by the mandate of his moral position, do all in his power to document that works he handles are not stolen. It is appropriate, in this context, to remind the art community that the purpose of the IFAR Art Theft Archive is to eventually provide a comprehensive index of major works that have disappeared, at least in the last two decades. This program is now well underway. In addition to publishing a monthly list of new thefts, our cataloguers are working with accumulated records going back about 10 years, updating and cataloguing this information for eventual inclusion in our *Stolen Art Annual*. The second volume of this *Annual*, to be issued this spring, will cover three years' cataloguing, and include about 5000 objects. Two years hence, we hope to publish an *Annual* that is comprehensive for all the major losses of the last decade.

In addition to consulting our publications, however, any individual may make an inquiry through IFAR about the legal status of a specific work, and we will make every effort to document the object in question.

We must depend upon, and greatly appreciate, your willingness to turn information over to us for publi cation. In so doing, you are performing a duty to your colleagues in the art community. Your report may lead to a recovery; equally important, it may help deter your colleagues from acquiring a stolen work. We would like to take this opportunity to thank all our readers for their support, which has allowed us to respond, in the last year, to those who have needed our help. **B. B.**